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 ORIGINAL DRAWINGS
BY OLD MASTERS OF THE
SCHOOLS OF NORTH ITALY

In the Collection of

J. P. H.



PRIVATELY PRINTED

REPRODUCED BY THE AUTOTYPE COMPANY

LONDON

1906

The dimensions of the original drawings are three times those of the reproductions except where otherwise mentioned.

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No. 1.

GIOVANNI BELLINI.

1428-1516.

Drawing on vellum in gouache, 30 by 22 cm.

The Doge Vendramini and the Pope's legate in profile: behind the Doge is his Secretary nearly in profile.

Vendramini was Doge of Venice from 1475 to 1477.

This drawing is from the Sunderland Collection (Duke of Marlborough). Sold at Christie's on June 15, 1883, lot 15.

It is apparently that described in the Catalogue of the "Anonimo," 1521-1543, as being then in the Vendramini Collection in Venice.

"Li tre retratti piccoli a guazzo, uno de M. Filippo Vendramin in un occhio e mezzo e li altri dui de do gentilhomeni gioveni in profilo furono de man de Zuan Bellino."

The Sunderland Collection was originally formed by the Bonfigli family of Bologna.



No. 2.

PARIS BORDONE.

1500-1570.

Pen and bistre washed.

Three studies of classical subjects.

Collections: Mariette.

Comte de Fries.

The drawings are still on Mariette's mount.



No. 3.

DOMENICO CAMPAGNOLA.

Circa 1517.

Venus Bathing.

On the reverse are the remains of a signature, apparently that of the artist. See reproduction.

Collections: Sir Thomas Lawrence.

W. Esdaile.

R. P. Roupell.

Chapman



No. 4.

ANTONIO CANALE.

1697-1768.

Drawing in bistre and Indian ink.

A view of the Campanile and Piazza of S. Mark,
Venice.

Collection: Earl of Portarlington.



No. 5.

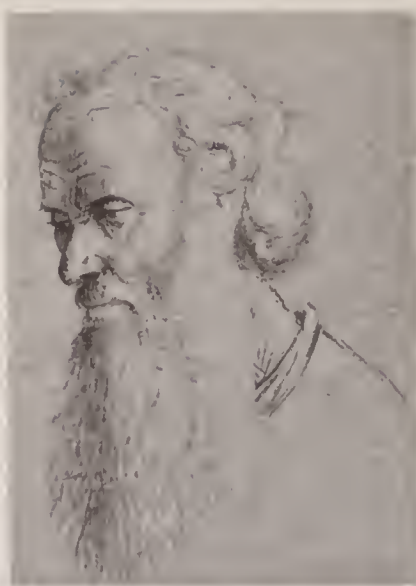
ANTONIO CANALE.

1697-1768.

Drawing in bistre and Indian ink.

A view of the Pisani Palace at Venice from the courtyard.

Collection: Mayor.



No. 6.

VITTORE CARPACCIO.

D. 1521.

Two drawings in bistre heightened with white on brown paper.

The upper drawing is a study for a head in the picture of the Entombment recently bought for the Museum at Berlin.

The lower drawing has been used as a study for a head in the picture in the museum at Ferrara dated 1508.

Collection: Sunderland (Duke of Marlborough).



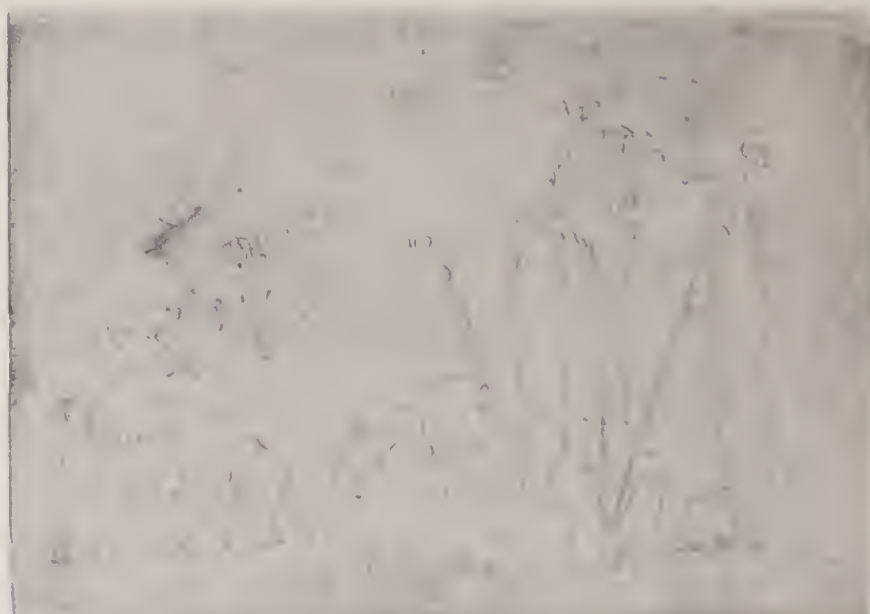
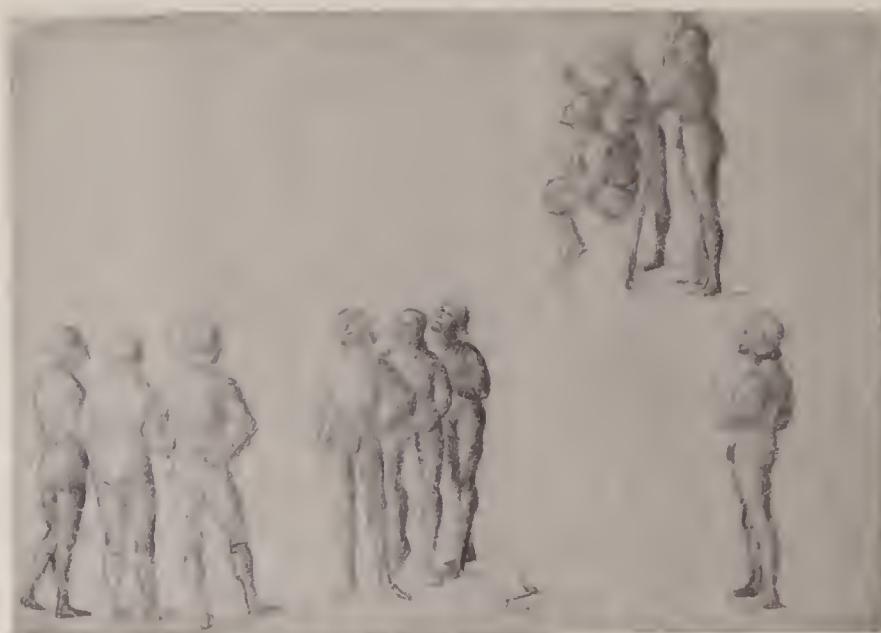
No. 7.

VITTORE CARPACCIO.

Drawn with a brush in Indian ink heightened with white on blue-gray paper.

On one side study of a Child seated on his Mother's knee: on the reverse a kneeling Monk holding a taper—a study for one of the figures in the burial subject at S. Giorgio degli Schiavoni at Venice.

Collection: Sunderland (Duke of Marlborough).



No. 8.

VITTORE CARPACCIO.

Drawing in red chalk on toned paper.

Study of various figures for a composition of which a rough outline exists on the reverse: it is apparently a Crucifixion of the ten thousand martyrs on Mount Ararat. Only a fragment of the picture exists at the Uffizi at Florence.

Collection: Sunderland (Duke of Marlborough).



No. 9.

CIMA DA CONEGLIANO.

1460-1517.

Drawing in bistre heightened with white on bluish-gray paper.

Study of the Head of an Old Man.

The head of St. Paul in the picture at the Brera, Milan, No. 174, though younger and in reverse, may be from this drawing.

Collection : Sunderland (Duke of Marlborough).



No. 10.

PAOLO FARINATO.

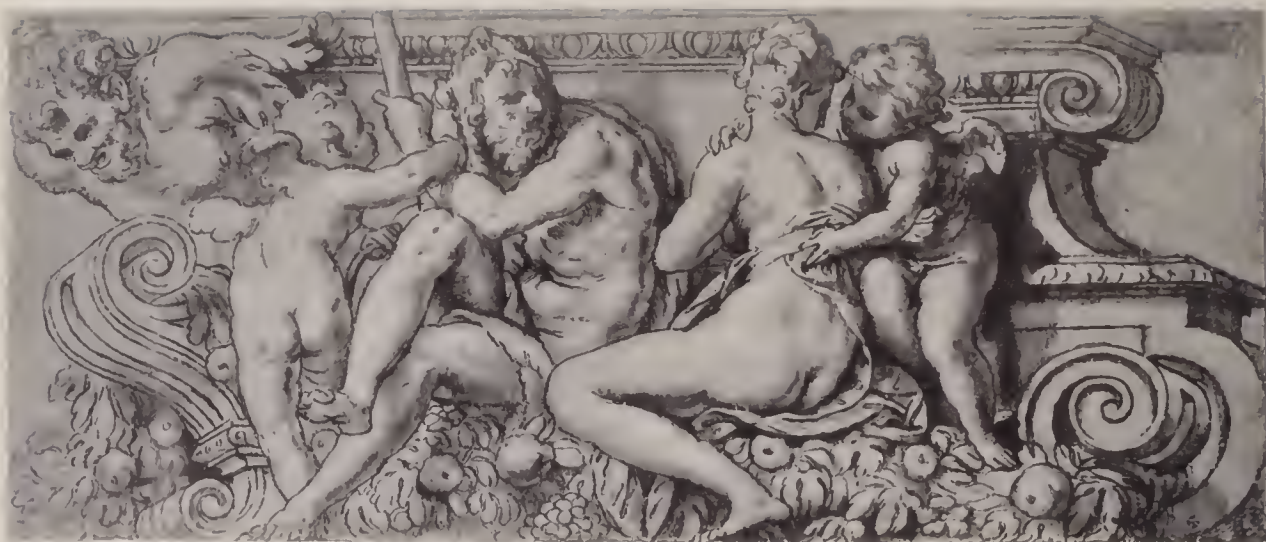
1522-1606.

Veronese School.

Bistre washed on gray paper.

Holy Family.

Collection: Marquis de Chennevières.



No. 11.

PAOLO FARINATO.

Bistre heightened with white on gray paper.

Study for a frieze.

This drawing has been reproduced by Metz.

Collections: Bishop of Arezzo.

Cosway.

Beckford.

Sir Thomas Lawrence.

Nieuwenhuys.



No. 12.

GAUDENZIO FERRARI.

1481-1547.

Bistre heightened with white on tinted paper.

Holy Family. Design for an altar-piece in an architectural frame.



No. 13.

FRANCESCO GUARDI.

1712-1793.

Bistre washed.

View on the sea-shore.

Collections: W. Esdaile.

Miss James.



No. 14.

FRANCESCO GUARDI.

1712-1793.

Pencil and wash.

View of the Church of the Salute, Venice.

Collection: Roupell.



No. 15.

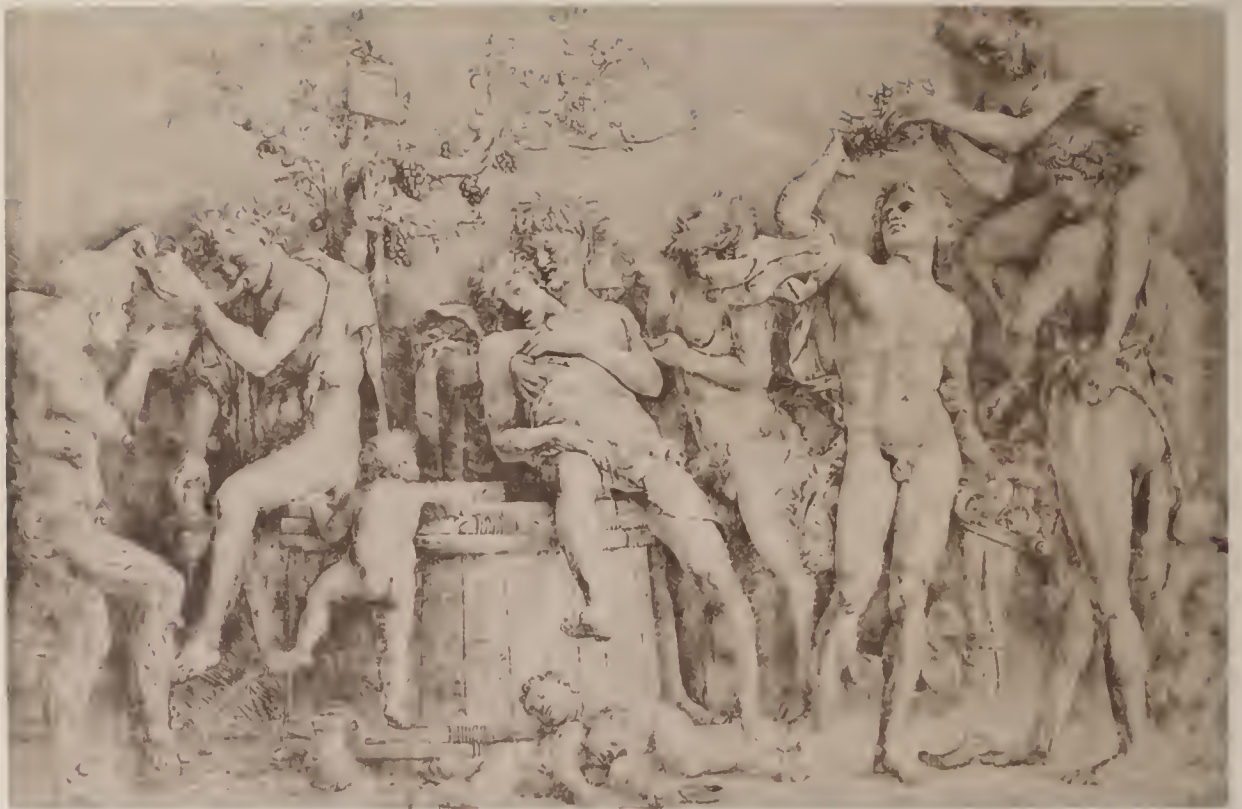
LORENZO LOTTO.

1480-1555.

Black chalk heightened with white on dark gray paper.

Head of a beautiful Young Woman with thick plaited hair.

Formerly attributed to Sebastian del Piombo.



No. 16.

ANDREA MANTEGNA.

1431-1506.

Drawing in reddish ink on toned paper heightened with white.

A Bacchanalian scene.

The print attributed to Mantegna is in reverse.

Collection: Roupell.



No. 17.

PALMA VECCHIO.

1480-1528.

Red chalk.

Virgin and Child.

Collections: Conte Gelosi.

Marquis de Chennevières.



No. 18.

PALMA IL GIOVENE.
1544-1628.

Bistre washed.

A mythological subject.

Collections: Richardson.
Mayor.



No. 19.

ANTONIO LICINIO, called PORDENONE.

1489-1540.

Pen and ink.

The Battle of the Bridge.

Cupids observed by Jupiter and Juno.

A reproduction is given of a contemporary print of the Battle of the Bridge.

Collections: Mariette.

Comte de Fries.

William Russell.



P V G N A P V G N O R V M
PRÆSTANTISSIMO PRINCIPI PAMPHILIO
PRÆSENTATA PER PEREGRINVM POETAM.



No. 20.

TINTORETTO.

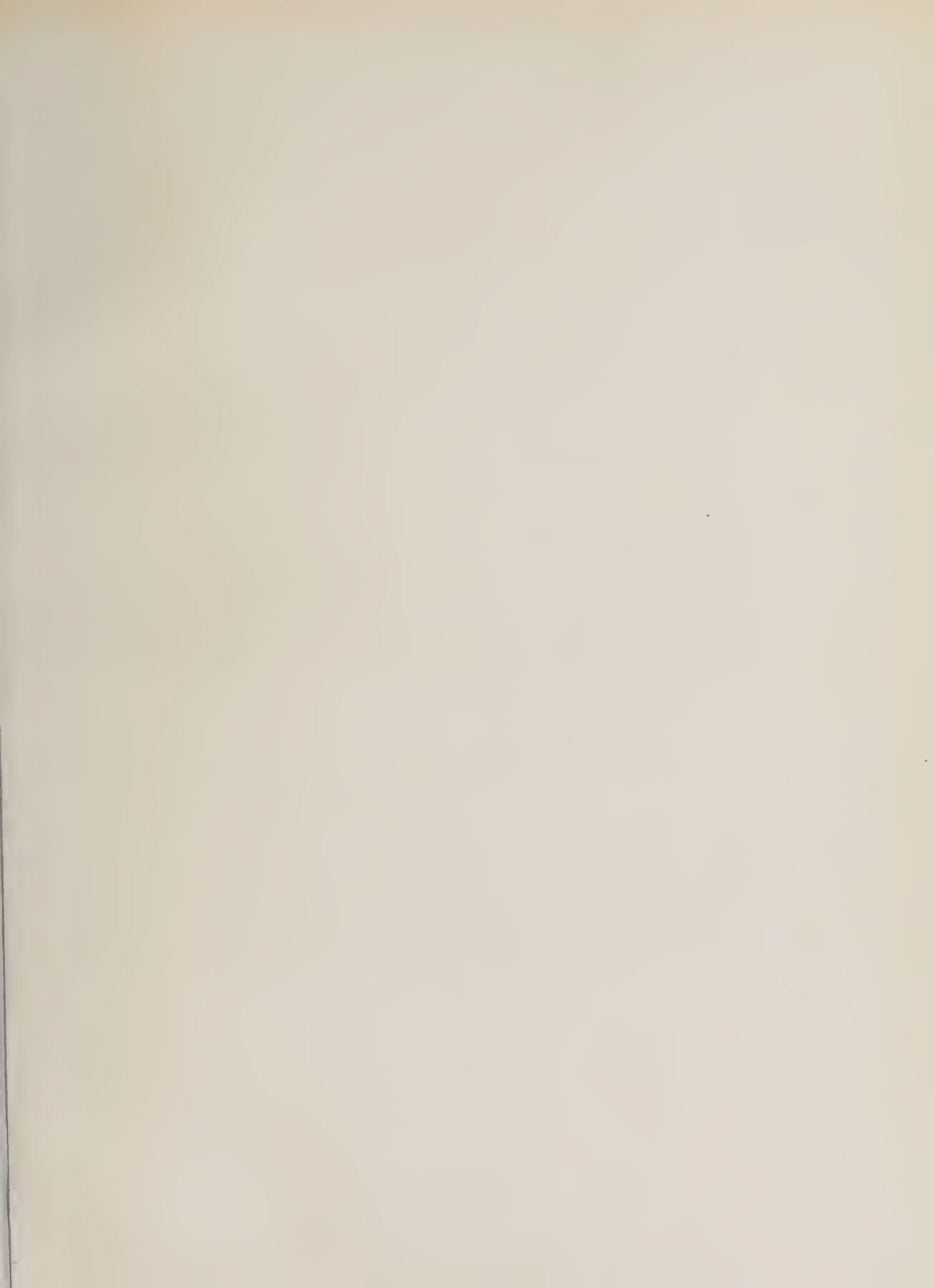
1518-1594.

Wash on gray paper heightened with white.

60 by 29 cm.

Study for the Last Judgment in Santa Maria del'
Orto, Venice.

Collection: Mayor.





No. 21.

TINTORETTO.

Detail of the right lower corner of the preceding drawing of the same size as the original.



No. 22.

TINTORETTO.

Bistre on reddish paper.

Gathering Manna. A composition of five figures.



No. 23.

TINTORETTO.

Bistre, pen and wash.

Christ led before Pilate.

Collections: Crozat.

Mariette.



178.

No. 24.

TITIAN.

1477-1576.

Black chalk on gray paper.

S. Mark with the Lion. Study for the picture in the
Doge's Palace, Venice.

Collections: Count Cicognara.

Sir Thomas Lawrence.

W. Esdaile.



No. 25.

TITIAN.

Pen and bistre on brown paper.

Landscape in a hilly country.

Collections: Sir Thomas Lawrence.

W. Esdaile.

Dean Wellesley.

F. T. Palgrave.



No. 26.

TITIAN.

(a) Pen and bistre.

Boy playing the lute.

Collections: Crozat.

J. C. Robinson.

(b) Pen and bistre.

A Faun with an Urn seated in a landscape.

Collections: Paul Sandby.

Miss James.



No. 27.

TITIAN.

Pen and bistre.

Study for an Assumption of the Virgin.

Collections: T. Dimsdale.

C. S. Bale.

An old inscription states that the picture is in the church of S. Andrea at Verona. The church of S. Andrea is now destroyed.



No. 28.

TITIAN.

Pen and bistre on gray paper.

Studies of a Mother and Child, apparently for the woodcut by Boldrini, of which a reproduction is here given.

Collections: Sir Joshua Reynolds.
Sir Thomas Lawrence.
W. Esdaile.
C. S. Bale.





No. 29.

TITIAN.

Pen and bistre heightened with white.

Study for an extensive upright landscape.

Collections: Sir Thomas Lawrence.

W. Esdaile.

C. S. Bale.



No. 30.

VENETIAN SCHOOL.

Silver point and bistre wash heightened with white

Head of a Young Woman.

There is some resemblance to the head by Torbido
at Munich, signed and dated 1521.

Collection: Fountaine.



No. 31.

VENETIAN SCHOOL.

Black chalk on toned paper.

Study of a Soldier holding a Staff.

This is probably the work of the draughtsman who drew the woodcuts in the *Opera Nova di Achille Marozzo Bolognese*.

This book is not dated: a reproduction of one of the plates is here added.

Collection: Sunderland (Duke of Marlborough).





No. 32.

PAUL VERONESE.

1528-1588.

Indian ink heightened with white on bluish-gray paper.

Virgin and Child and St. Joseph.

Collections: Sir Thomas Lawrence.

Arozarena.

There is a copy of this drawing by Vandyck at the Albertina in Vienna.



No. 33.

F. ZUCCARELLI.

1702-1788, c.

Bistre washed and heightened with white.

An extensive landscape.

Collections: Zuccarelli.

J. Barnard.

Inscribed on the reverse in the handwriting of J. Barnard: "Bought at the sale of Mr. Zuccarelli's drawings at Langford's, the 3rd April, 1769. J. B."



Chiswick Press: Charles Whittingham and Co.
Tooks Court, Chancery Lane, London.

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